

7

the KUROSAKI *corpse* delivery service

# 黒鷲死体宅配便

elmo 大塚英志 HOSUKE YAMAZAKI 山崎峰水

STAFF A



Psychic

【イタコ】・死者との対話

STAFF B



Dowsing

【ダウジング】・死体の位置

STAFF C



Hacking

【ハッキング】・情報の収集

YOUR BODY IS THEIR BUSINESS!



# 黒鷲死体宅配便

the KUROSAKI corpse delivery service



story

**EIJI OTSUKA**

art

**HOUSUI YAMAZAKI**

original cover design

**BUNPEI YORIFUJI**

translation

**TAYLOR ENGEL and TOSHIFUMI YOSHIDA**

editor and english adaptation

**CARL GUSTAV HORN**

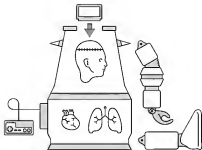
lettering and touch-up

**IHL**

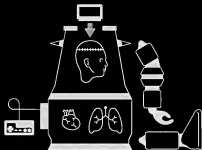


# contents

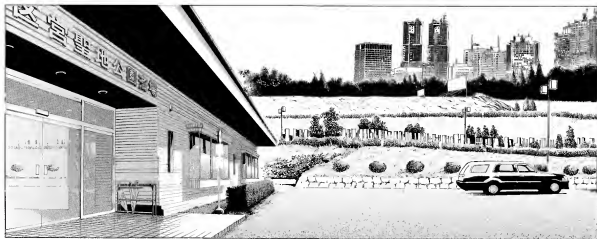
1st delivery: fight with my heart	5
2nd delivery: pretty • pretty	49
3rd delivery: my happiness, part II	93
4th delivery: my don	133
5th delivery: i'm not afraid of the big bad wolf	151
6th delivery: sunday is a stranger	169
disjecta membra: glossary and notes	190





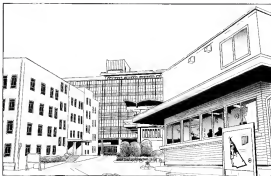






















CHECK IT  
OUT, GUYS!  
IT'S LIKE  
I'M IN  
**GUNDAM**  
OR SOME-  
THING!



YEAH, WELL,  
I THINK YOU  
NEED BETTER  
GRADES THAN  
FOR THE  
SCHOOL OF  
BUDDHISM.

MAN, THOSE GUYS  
AT THE SCHOOL OF  
ROBOTICS ACTUALLY  
LEARNED HOW TO  
DO SOMETHING  
IN COLLEGE.  
MAYBE I SHOULD  
HAVE APPLIED  
THERE.



I BELIEVE THAT  
**GUNDAM** IS  
INDEED THE  
REPRESENTATIVE  
ICON OF  
ROBOTICS  
IN JAPAN.

AH, YES, WHEN  
ONE SAYS  
"ROBOT," IT IS  
THE MACHUS  
BUT THAT  
COMES TO MIND,  
ISN'T IT?



HA, HA, BUT  
YOU'RE BOTH  
WRONG--WHEN  
PEOPLE SAY  
**ROBOT**, THEY  
MEAN A **SUPER**  
**ROBOT**--LIKE  
**MAZINGER Z!**



YOU  
KNOW--  
LIKE **ASTRO**  
BOY!

YOU ARE SO OFF  
BASE WITH THAT  
COMMENT! A **TRUE**  
**ROBOT** MEANS SOME-  
THING AUTONOMOUS,  
WITH AN ARTIFICIAL  
BRAIN--GIVING IT THE  
ABILITY TO THINK LIKE  
AND ACT LIKE A  
HUMAN BEING!



HOW DARE YOU!  
**KOJI** CAN SWIM  
IN THE SKY! HE  
CAN FLY  
BENEATH THE  
SEA! IN HIS  
**ROBOT MAN**--  
**MAZINGER Z!**

WELL,  
THEY  
MADE  
**GUNDAM**  
**MANGA**,  
TOO.

ONE BE A  
BREAK!  
THAT'S NOT A  
**ROBOT**? IT'S  
JUST A  
**MANGA**! LATER  
MADE INTO  
A 66-EPIISODE  
ANIME SERIES!



HEY,  
GUYS--MR.  
HELPER  
STOPPED  
MOVING ALL  
OF A SUDDEN.

HMM...?



NOT TO  
MENTION OUT  
OF TOUCH.  
I MEAN,  
CHRON...  
ASTRO BOY  
AND NAZINORI!

HERE I WAS  
THINKING THAT  
THOSE GUYS  
WERE SMART...  
BUT IT TURNS  
OUT THEY'RE  
JUST FANS.



THEORY  
SUGGESTS THAT  
AT THIS POINT,  
THE BURDEN  
MUST ONCE  
AGAIN BE BORNE  
BY HANLY  
MUSCLE--

HMM, IS IT THE  
ACTUATOR? OR IS  
IT AN ERROR IN  
DETECTING THE  
BODY'S BIOELEC-  
TRICAL IMPULSES,  
PERHAPS...?



H-HEY!  
HEY!



UM...  
WHAT?























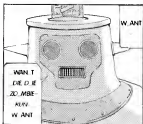






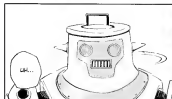


















DON'T YOU THINK  
YOU SHOULD  
STICK TO EITHER  
REANIMATING  
DEAD TISSUE OR  
CREATING A  
KILLER ROBOT?  
I MEAN, ONE  
PROJECT AT  
A TIME?

WELL--YOU  
SEE--IT'S  
JUST  
THAT...



...IT'S JUST  
THAT THIS WAS  
THE ONLY WAY  
TO TAKE INTO  
CONSIDERATION  
ALL OF OUR  
IDEALS...

WE'RE SO  
SORRY!

HEY! WAIT  
A MINUTE!  
ADMITTENDY IT  
TOOK ME A WHILE  
THERE, BUT  
YOU'RE THE  
ONES THAT  
STOLE THE BODY  
FROM THE  
MORTUARY!

























TE THIS DRA  
GON GU EST  
FINA L RAN TA  
SY SU PER  
MAR IO TEND  
MERO ALMO  
REAL VIRTU A  
FIGHT ER

MO RE  
GA MES

MUST  
PLA Y

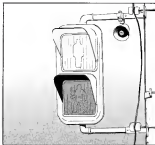
TA CARO SEN  
DET MO WERPLA  
PR O SA  
SOGA IL SIRE  
ET FIGHT ER  
I P LIND  
PLA Y  
O

DIG DU G  
RA LY-  
X P AC-  
MA N  
SP ACE  
IN VA  
DERS

























IT'S NO DIFFERENT FROM YOUR CLOTHES. EVERYONE WEARS THE SAME BRAND NAMES, YOU KNOW.



FOOLISH HUMANS! JUST WHEN I THINK YOU CAN TAKE ANY FUNKIER! AS IF ANY SELF-RESPECTING ALIEN WOULD GO AROUND WITH POINTED EARS!

BESIDES, IF THE SAME EARS START SHOWING UP ALL OVER TOWN...



THAT'S THE JAPANESE FOR YOU...

SOME PEOPLE FEEL UNEASY IF THEY DON'T LOOK THE SAME AS EVERYONE ELSE.



YOU'RE *way* TOO FASHION CONSCIOUS-- WHY? WHY TALK TO US ABOUT IT...?

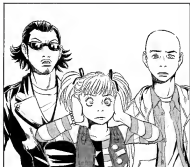
NO *why*? SHE'S COMING *around*? *Yikes*! I HADN'T HEAR ABOUT IT! I'VE BEEN, *like*, THINKING ABOUT GETTING THAT SURGERY MYSELF.

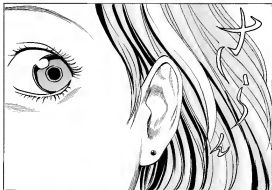


BUT DON'T TELL ME YOU'RE GOING IN FOR THAT, *GAAAA*...?



ONE OF MY GRAD SCHOOL CLASSMATES HAD THIS SURGERY. SHE SAID SHE WANTED TO TALK ABOUT IT WITH US.





AM I DON'T  
MIND THEM?  
THOSE GUYS  
ARE SUCH  
NERDS...



MMH...  
NOTHING  
SO FAR.

WHAT DO  
YOU THINK  
NORMALLY?

WOW...SO  
THAT ARE  
THE EARS  
OF A  
LEGEND!

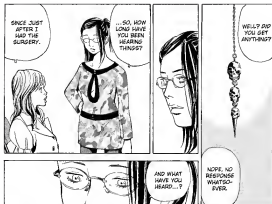


SERIOUSLY...  
CAN'T YOU BE  
A LITTLE MORE  
CASUAL  
ABOUT IT?

I'M SO  
SORRY! I  
DON'T HAVE  
THAT KIND  
OF FINESSE.



UM...  
WHAT ARE  
YOU...







I'M SORRY,  
BUT...CAN  
I TAKE A  
CLOSER  
LOOK?

OH...  
SURE.



?!



10  
7



THAT'S ...









OH, NO,  
NOT YOU  
GUYS  
AGAIN.



CORPSES  
...? ALIVE...?

NO WORRIES...  
TODAY'S IS ALIVE.



--SO  
WHAT DO  
YOU HAVE  
TO SHOW  
ME...?

OH, WILL  
THESE TWO  
EVER STOP  
KIDNAPING?



WELL, YOU  
CAN'T PUT UP A  
SIGN THAT SAYS  
"MENTAL CLINIC"  
WITHOUT  
EXPECTING TO  
DEAL WITH SOME  
CRAZY SHIT.

JUST SO WE'RE  
CLEAR, I'M NOT  
COUNSELING ANY  
MORE CORPSES.



IN THE LAST FEW MONTHS, I'VE HAD SIX OTHER GIRLS COME IN FOR COUNSELING... EACH ALSO COMPLAINING OF "HEARING THINGS."



...IN FOURLORE, A „JAWBROKE“ IS A TYPE OF HAUNTING. IN A COMMON FORM OF THE LEGEND, THE FACE OF A MURDER VICTIM APPEARS...

...ON THE FACE OF THEIR KILLER.



NO. WHAT AM I SUPPOSED TO DO ABOUT THESE, HUH?!

DID YOU FIX THEM UP...?



WOWOAI!



EVERYBODY WANTS ME TO BE AN EXORCIST THESE DAYS...

WHY DON'T YOU DO SOMETHING ABOUT IT? YOU'RE SOME KIND OF... SPOOK SPOKESMAN, OR SOMETHING.



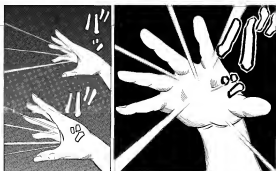
MY FINGERS ARE SO CLINGY I CAN'T STITCH A WOUND, LET ALONE DO FACIAL SURGERY. THAT'S WHY I BECAME A PSYCHIATRIST.

YOU'RE AN M.D., AREN'T YOU?





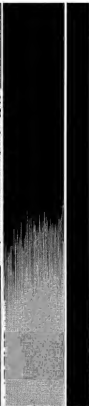
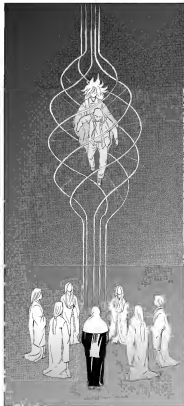














...WHEN I WAS  
PREGNANT  
WITH YOU, THE  
PEOPLE OF THAT  
VILLAGE KILLED  
ME TO SAVE  
THEMSELVES.

...I COULDN'T  
REST UNTIL  
I'D CURSED  
EVERY LAST  
ONE OF THEM  
TO DEATH.



YOU CAN  
JUST ROT  
AWAY IN  
THAT  
CELL...  
VAUGHN



BUT  
YOU...



...YOU  
BETRAYED  
ME--  
DEVOTED  
YOURSELF  
TO  
SOMEONE  
LIKE  
THAT...









--ONLY...I  
LOOKED AT THE  
SURGICAL SCARS,  
AND YOU WERE  
RIGHT...IT  
WASN'T PLASTIC  
SURGERY... I  
THINK THEY WERE  
TRANSPLANTED.



WELL,  
THAT'S A  
STRANGE  
WHADDEYA  
CALL IT, GENESE-  
MENT.

I DON'T  
KNOW WHY. I  
DON'T EVEN  
KNOW WHAT  
CAUSED THEM  
IN THE FIRST  
PLACE.



USE THE  
PART IN  
YOUR HEAD,  
YATA... THAT  
THEORY  
DOESN'T  
ADD UP.

UHM, GUN? BEI NIMATA  
CAN DETECT  
DEAD  
PARTS...

SO IT  
WAS  
CORPSE  
BARS...



WHAT'S  
LEFT,  
THEN...?



RIGHT, WHAT'S  
EASIER, PERFORM-  
ING PLASTIC  
SURGERY...OR  
HAPPENING TO FIND  
SEVEN CORPSES  
WITH SACRY  
ALERTMAN'S  
EARS...?



I THINK I  
KNOW WHAT  
THEY MIGHT  
BE DOING...IF  
IT'S EVEN  
POSSIBLE.

WELL--  
WHAT  
AB IT?







OH!!

THEY'LL BE  
COM-PLETELY  
INDISTINGUISHABLE  
...

YES, OF  
COURSE.



But  
that  
doesn't  
...

UM...CAN  
YOU really  
MAKE MY  
EARS THE  
SAME  
SHAPE AS  
HERE...?



IS...IS THAT  
BECAUSE  
YOU'RE USING  
ES CELLS...?



...YOU'RE QUITE  
RIGHT. OUR CLINIC'S  
SELLING POINT LIES  
IN OUR CLAIM TO  
COPY MISS  
KUROKAWA'S BEAUTY  
EXACTLY. TO DO  
THAT...WE MUST  
USE EMBRYONIC  
STEM CELLS.

WELL, YOU  
SEEM TO  
BE KEEPING  
UP WITH  
SCIENCE...



...ARE YOU  
TWO  
MEDICAL  
STUDENTS?



WE'RE  
Bio-  
DISTS.

OH,  
HOW.  
HA HA  
NO.



...WE  
WOULD  
CERTAINLY  
WANT YOUR  
INFORMED  
CONSENT.

FOLLOW  
ME. I'LL  
SHOW  
YOU...



IN  
COSMETIC  
SURGERY...?



THIS IS  
OUR  
RESEARCH  
LAB.

WHAT'S  
IN HERE  
...?



JUST...  
HER  
EARS?

EXACTLY.  
THIS WAY,  
PLEASE.



HUMAN EMBRYONIC  
STEM CELLS,  
COMMONLY KNOWN  
AS *ES* CELLS, HOLD  
THE POTENTIAL TO  
DIFFERENTIATE INTO  
ANY KIND OF  
TISSUE, AND  
PROPAGATE  
INDEFINITELY.

THEIR POTENTIAL IS  
WIDELY SOUGHT FOR  
ALL MANNER OF  
MEDICAL TREATMENTS,  
BUT WHAT WE'VE DONE  
HERE IS PLACE MISS  
KIRITOMI'S DNA  
WITHIN THEM, AND  
GROW HER EARS.



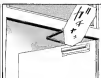
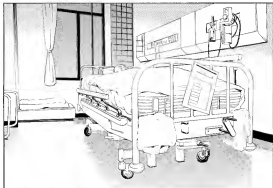














# 私のしあわせパートⅡ

my happiness, part II



















WELL I  
WAS DEAD  
BUT I  
WAS NOT  
GONE



A LITTLE  
DID NOT  
UNDERSTAND  
WHAT HAD  
HAPPENED  
TO ME



WHAT WAS  
OUT  
OF ME  
WHERE I  
THOUGHT I  
WAS DEAD  
A HAND  
GONE



UNTIL  
IT WAS  
SPRING  
RIGHT IN  
MY FACE



BUT  
GRAD  
UALLY IT  
BE CAME  
MORE  
CLEAR



BUT HE  
WOULDN'T  
LISTEN HE...  
STARTED  
TALKING  
PILLS

I KEPT TELLING  
THE SQUAD TO  
GO NO-OK FOR  
THE REST OF  
MY BODY...



A NO  
EVEN THOUGH  
HE WAS LIVED  
RIGHT IN FRONT  
OF A TRUCK



MY EARS ARE  
SHOVING UP  
ALL OVER  
THE PLACE  
YOU KNOW?  
JUST MY EARS

NO ITS  
SOUND  
AROUND  
I CAN  
SUSPECT



When  
pulling you  
you're got  
to go  
on...they  
don't  
always  
help

WELL,  
YEAH...I CAN  
SEE WHY HE  
MIGHT HAVE  
CONSIDERED  
SUICIDE.



BUT WHEN THE  
POLICE WERE  
CLEANED YOUR  
BODY OFF THE  
STREET, DIDN'T  
IT GET DISPOSED  
OF SOMEHOW?





"EXCLUSIVE CONTRACT," MY BUTT. LIKE, I'M glad I DIDN'T GET YOUR EARS NOW.

YES, BUT I HAD NO IDEA THE Y WER E CLAIMING TO DO BUS INESS WITH ME



--DO THEY REALLY ASK YOUR EARS.



PLEASE GET MY EARS BACK PLEASE. MY BODY I BEG YOU I CAN HEAR



WHEN I WAS A CHILD THE Y WOULD PUT ME IN FRONT OF A COMPANY WERE E CALLED US TERNING EARS

SOME TIMES PEOPLE WERE BORN THE RE WHO COULD HEAR THE DEAD.



...WHAT CAN YOU HEAR?



I'M FROM A SMALL TOWN A LITTLE LONE LY PLACE





YEAH,  
MAYBE  
THERE'S  
HOPE FOR  
US ALL.

WOW, SO YOU  
CAN HEAR  
THE DEAD,  
AND STILL BE  
RICH AND  
SUCCESSFUL.



OH YEAH.  
THAT KID.  
WELL, THE  
MOM'S  
HAIR DO.

MISS SAORI, DO  
YOU KNOW ABOUT  
KARITSU...? HE  
WAS THE ONE WHO  
SPOKE TO... TO ONE  
OF YOUR OTHER...

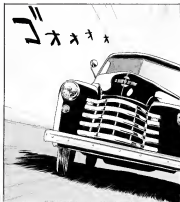


I KNOW WHO  
THEY ARE,  
AND WHERE  
THEY ARE.



AND I DON'T  
KNOW WHAT  
HAPPENED  
AFTER THAT  
WHO'S USING  
MY EARS AND  
FOR WHAT

I DO NOT  
KNOW WHAT  
AS HE  
YOU CHIEF  
MY EAR A  
DIFFERENT  
CONSCIOUSNESS  
CAUSE  
INTO ME



...LET'S  
GO PAY  
THEM A  
VISIT.



HMT?

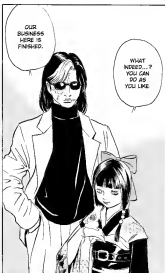
KINDA RARE  
FOR SAGAMI  
TO COME OUT  
TO THE  
JOB SITE,  
BUT IT...?



...KARATEL'S  
NOT HERE  
FOR THIS  
ONE, Y'KNOW.









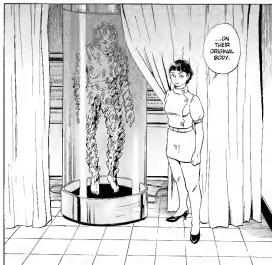




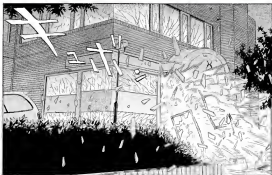












WHL SO IN THE  
END, SHE CHOSE  
TO KILL  
HERSELF, ALONG  
WITH HER  
MOTHER...?



WELL, I  
WOULDN'T  
KNOW  
ANYTHING...  
ABOUT THAT.



ACTUALLY,  
I WOULD  
PREFER THAT  
THE STORY  
NEVER GET  
OUT.



MAN, THIS  
IS TOO  
HARDCORE!  
A MOTHER-  
DAUGHTER  
SUICIDE PACT,  
RIGHT OUT OF  
THE BLUR!

*SOFF*  
WHATEVER  
THEY WANT!  
LET'S GET  
OUT...



*...YOU  
WERE NOT  
MAKING  
ANY  
SENSE...*

...YOU MADE  
HER LIKE  
THAT... YOU  
SHOWED HER  
TO US...



H-HEY, WE'RE  
DISCREET!  
BELIEVE ME,  
WE DON'T  
TALK ABOUT  
OUR WORK...

MUM'S  
THE WORD!  
CODE

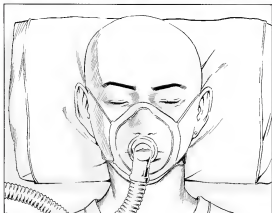
THEY MUST  
REMEMBER  
HER AS  
BEAUTIFUL...  
NOT AS THIS  
CREATURE...



**SHUT UP!**  
YOU DON'T  
UNDER-  
STAND--

...THIS ISN'T  
MUCH OF A  
THREAT. YOU  
KNOW, I THINK  
I'D RATHER  
HAVE MY  
THROAT CUT  
THAN BURN TO  
DEATH...











I AM  
SUMMONED



IT IS  
NOT HE  
THAT  
CALLS



...HE  
CANNOT  
CALL TO  
YOU

THAT IS NOT  
POSSIBLE...  
KURO  
KARATSU'S  
SOUL IS  
MADE THAT  
CALL...



KARATSU...



...WAKE  
UP...  
PLEASE.









KA...ORI...  
S...TOP...  
TH...IS...





WA IT  
TAKE THE S  
CHILD  
WITH  
YOU.



HER SPIRIT'S  
FREE NOW.  
C'MON, SASAKI,  
LET'S GET OUT  
OF HERE!

R-RIGHT...



I SEND  
YOU  
AWAY  
TO LIVE

NO!  
*PLEASE*  
DON'T MAKE  
ME GO!  
  
I WANT  
TO STAY  
WITH  
YOU,  
MOTHER



--I WANT  
TO DIE  
WITH YOU,  
MOTHER!



YOU ARE DEAD  
TO THE DEAD  
LAUGH TER YOU  
ARE BEAUTY  
WITHOUT CURSE











...AND PEOPLE  
START OUT AS A  
SINGLE CELL, IN  
WOMBS DOWN  
THROUGH THE  
GENERATIONS.  
I WONDER IF  
THERE'S A HATRED  
DEEP ENOUGH TO  
CURSE SO FAR...



"IF YOU ARE A  
PRIEST, YOU ARE  
OVER THE FOLDS  
OF MORTALITY."  
BUT TRANSPLANTS  
GET DONE WITHOUT  
STEM CELLS,  
YOU KNOW...



THERE IS,



...THE  
CURSE.

EVERY  
PERSON WHO  
BURNS THE  
BLIND OF  
THOSE WHO  
KILLED US...  
AND MATTER  
HOW FAR  
REMOVED...



...I HEARD  
SASAKI'S  
VOICE...IN MY  
DREAM.



KARATSU...  
HOW ARE  
YOU?

...



I...I  
THOUGHT  
YOU'D NEVER  
AWAKE  
AGAIN.



SHE  
CALLED  
ME...

4th delivery  
下  
わたしの首領















UM...  
*yeah...*  
ON  
OCCASION...

FROM WHAT  
I HEAR, YOU  
ACTUALLY  
EMBALM REAL  
CORPSES,  
RIGHT?



NO, NOT *ANY*  
I WANT YOU  
TO TAKE OVER  
THE *SPECIAL*  
EFFECTS  
MAKEUP  
WORK!

...LIKE, I'M  
SORRY I'VE  
RESTORED SERIAL  
KILLER VICTIMS  
AND AMBLYPED  
CHIMPANZEES,  
BUT I'M NOT A  
*minut*le worker.



THAT'S IT?  
THAT'S  
JUST WHAT  
THIS MOVIE  
NEEDS...



WELL, MY  
JOB CAN BE  
REAL  
REALISTIC  
SOMETIMES.

...YOU SEE, THERE AREN'T  
MANY MAKEUP ARTISTS IN  
THIS BUSINESS...  
UM...WHO'VE EVER SEEN  
OR TOUCHED A REAL  
CORPSE! I WANT TO GO  
FOR... ER... *REALISM*...



HEY! YOU  
GUYS!

UM...WHO  
EXACTLY ARE  
THESE  
PEOPLE...?





SO, GETTING  
TO BE A  
DIRECTOR IS  
PRETTY  
HARD, HUH?

*Life your  
cheek a lit  
please.*



WELL, THE  
MOVIE IS  
RUNG ON A  
SENIORITY  
SYSTEM,  
Y'KNOW...



HE'S BEEN WITH  
KONBU FOR  
TWENTY-FIVE  
YEARS...THE  
MASTER WON'T  
RETIRE, THOUGH,  
SO WE'S STUCK AT  
CHIEF ASSISTANT  
DIRECTOR...

YOU'VE  
PROBABLY  
NOTICED, BUT  
HE'S THE  
ONE DOING  
THE ACTUAL  
WORK...

WOW, THAT'S  
LONGER  
THAN I'VE  
BEEN *ah-ha...*



MAN, WHEN DO  
WE GET TO DO  
SOME DIRECTING?  
I'M STARTING TO  
THINK WE'RE  
JUST SOFERS!

HEY! YOU  
KIDS!  
HURRY UP  
OVER  
THERE!



...PEOPLE GET  
AROUND THAT BY  
BREAKING INTO  
MOVIES FROM  
SOME RELATED  
FIELD, LIKE ACTING,  
OR MAKING  
COMMERCIALS...

...BUT TO SEE  
PEOPLE LIKE  
THAT WITHOUT  
HIS KIND OF  
EXPERIENCE GET  
CALLED "FILM  
DIRECTORS"  
CAN'T BE ANY  
FUN FOR HIM.



YOU'VE STILL  
GOT IT  
GOOD...YOUR  
PROBLEMS CAN  
BE SOLVED  
WITH HANDEL



YOU'VE REALLY  
SAVED US. THIS  
SCENE WASN'T  
GOING WELL...  
TOWARDS THE  
END, HE STARTED  
SAYING STUFF  
LIKE, "WHY DON'T  
YOU REALLY DIE?"

--I MEAN,  
KOMAMI  
TOOK THE  
LEAD TO  
BRING YOU  
IN, TOO,  
MAKINO.



AND  
GOOD  
ONE.

RIGHT, RIGHT?  
HE ASKED ME  
IF I'D GO GET  
MYSELF  
BEHEADED, FOR  
ART'S SAKE...



...SAYING  
THAT HE  
COULD THEN  
GO AHEAD  
AND GET A  
BETTER  
ACTOR.

BUT HE PLAIN JUST  
DIDN'T LIKE HOW I'M  
DOING THE ROLE. HE  
GAVE ME THAT "GO  
DE" STUFF, TOO...



...WELL, HE  
DOESN'T  
KNOW HOW  
TO LOOK  
LIKE HE'S  
JOKING.



THEY'RE  
RIGHT,  
MAN.

NO, NOT YOU  
HAVEN'T BEEN  
WITH HIM THAT  
LONG. THAT'S  
HIS JOBS. HE'S  
DEDICATED TO  
THE CRAFT.  
THAT'S ALL.



YEAH, BUT LOOK  
AT HIM. HIS MIND  
MAY BE GONE,  
BUT HIS BODY  
KEEPS CHUGGING  
ALONG.

HEY, THE ONLY  
PERSON AM WANTS  
TO DIE IS THE OLD  
MAN. HE COULD  
PUT HIS NAME ON  
THIS FILM.  
THEN...IT SHOULD  
BE ON IT ANYWAY.



...MUST BE  
ALL THAT  
GREEN JUICE  
HE DRINKS.



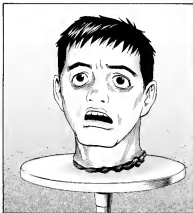
ACTION!

ALL RIGHT,  
THIS TAKING  
FOR REALT  
ANNKING...























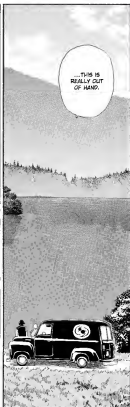
...THEN I  
GUESS WE  
CAN RULE  
OUT SPECIFIC  
EFFECTS.

5th delivery  
狼なんか怖くない

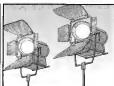
I'm not afraid of the big bad wolf





























I HAD TIME  
TO FEEL THE  
FLAMES...  
BEFORE...  
I...DIE...D...







5th Delivery: I'm not afraid of the big bad wolf—the real



Sunday is a stranger

日曜日はストレンジャー





WELL...  
FOUND  
THESE  
BODIES...?

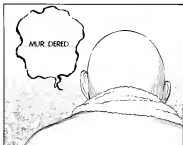


THE MISSING  
SPECIAL EFFECTS  
MAKEUP ARTIST  
AND THE THIRD  
ASSISTANT  
DIRECTOR, TOO. IF  
THIS IS A JOKE--

I-IS...  
THAT...  
JOKER...?





















DO YOU KNOW  
HOW LONG I'VE  
PRACTICED  
SLASHING IN THE  
AIR...HOW I  
WOULD CUT HIM  
UP LIKE  
THIS...LIKE  
THAT...



EVERY-  
ONE,  
LET'S  
JUST  
LEAVE HIM  
ALONE!

--I SEE,  
GRAY!  
LISTEN  
UP!



WHAT?  
WHAT DO  
YOU--

WE CAN'T  
REASON WITH  
KOYAMA  
RIGHT  
NOW...OUR  
ONLY HOPE IS  
TO LET HIM  
CALM DOWN.



ALONE  
WITH THE  
DEAD.

ALONE?  
B-BUT...













HELL! LET'S  
JUST THROW  
THE WHOLE  
REMAKE OUT!  
WE'RE GOING TO  
MAKE A BRAND  
NEW MOVIE OUT  
OF THIS...AND  
CALL IT...

GREAT!  
THAT WAS  
JUST  
GREAT!

DIRECT  
OR ?



NOW  
THAT WAS  
TRUE TO  
LIFE!

I'M GETTING AN  
INSPIRATION...  
YES! WE'LL  
REWRITE THE  
SCRIPT...CHANGE  
THE CAST...









"THE CORPSE  
DETECTIVE—  
FUNDASHI  
KOHJI ROSES  
FROM THE GRAVE  
OF HIS CAREER  
TO MAKE THE HIT  
OF THE YEAR!"

死体探偵



"IT'S BOFFO B.O. FOR  
CORPSE, AS THE STIFF  
DELIVERY OF ACH IN THE  
TITLE ROLE HELPS MAKE  
BOX OFFICE OUT OF  
BODY GOOD!!!"

110  
7



SHOULD  
EVEN I'M  
NOT GOING  
TO BE ABLE  
TO MAKE HIM  
UP BY THEN.



WELL,  
HE IS  
STARTING  
TO ROT.

IT SAYS  
THEY'VE  
ALREADY  
SIGNED HIM  
TO A  
SEQUEL.



THEY'RE GOING TO BE DISAPPOINTED, EVEN IF THEY DON'T THINK ONE'S NECESSARY IN THIS BUSINESS... THE CLIENT'S SOUL HAS ALREADY PASSED... ON THE PART.



WELL, THE STUDIO EXECUTIVES HAD HIM PLACED IN A MEAT LOCKER. THEY WANT ME TO TALK TO HIM AGAIN...

...HEY! SO YOU DID DECIDE TO BECOME HIS AGENT?



STILL, THERE'S ONE THING I'M NOT SATISFIED WITH.



AND IS THAT ALL YOU GOTTA SAY...?

WE'RE NOT DETECTIVES! AND WHEN DO WE GET OUR MONEY?

the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

elji otsuka 大塚英志 housui yamazaki 山崎峰水

---

designer HEIDI WHITCOMB  
editorial assistant ANNIE GULLION  
art director LIA RIBACCHI  
publisher MIKE RICHARDSON

---

English-language version  
produced by Dark Horse Comics

---

THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 7  
© EIJI OTSUKA OFFICE 2007. © HOSUI YAMAZAKI 2007. First published in Japan in 2007 by KADOKAWA SHOTEN Publishing Co., Ltd., Tokyo. English translation rights arranged with KADOKAWA SHOTEN Publishing Co., Ltd., Tokyo, through TOHAN CORPORATION, Tokyo. This English language edition © 2008 by Dark Horse Comics, Inc. All other material © 2008 by Dark Horse Comics, Inc. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of the copyright holders. Names, characters, places, and incidents featured in this publication are either the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without explicit intent, is coincidental. Dark Horse Manga™ is a trademark of Dark Horse Comics, Inc. All rights reserved.

---

Published by  
Dark Horse Manga  
A division of Dark Horse Comics, Inc.  
10058 SE Main Street  
Milwaukee, OR 97222  
[www.darkhorse.com](http://www.darkhorse.com)

---

To find a comics shop in your area,  
call the Comic Shop Locator Service  
toll-free at 1-888-288-4226

---

First edition: September 2008  
ISBN 978-1-58307-982-6

---

3 5 7 9 10 8 6 4 2

---

PRINTED AT TRANSCONTINENTAL GAGNÉ, LOUISEVILLE, QC, CANADA

---



Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON *KUROSAGI* VOL. 7 BY TAYLOR ENGEL AND TOSHIFUMI YOSHIDA

*Introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example,

all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

(Note that whereas both *kanji* and *hanzi* are examples of writing foreign words in Roman letters, "*kanji*" gives English speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsu*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact, Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of the many other languages spelled with the Roman alphabet.)

Whereas the various dialects of Chinese are written entirely in *hanzi*, it is impractical to render the Japanese language entirely in them. To compare once more, English

is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system that Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called manyogana, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark

Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly through Buddhism. Similarly, in Western history at this time, religious communities in Asia were associated with learning, since priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them—which are now known simply as kana. The improvement in efficiency was dramatic: a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji they were based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only forty-six kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of forty-six kana is written two different ways depending on their intended use: cursive style, hiragana, and block style, katakana. Naturally, sound FX in manga are almost always written out using kana.

Kana work somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana

work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 7 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 7 you can see an example on 43.5, with the HYUBA swish-strike of the sword, which in hiragana style is written ひゅばっ. Note its more curvy appearance compared to the other FX. If it had been written in katakana style, it would look like ヒュ/バン.

To see how to use this glossary, take an example from page 8: "8.4 FX: BON—sound of something exploding under hood." 8.4 means the FX is the one on page 8, in panel 4. BON is the sound these kana—ボン—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general, going from right to left, and from top to bottom—is similar to the

order in which Japanese is also written in most forms of print books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 7 is to be found in the example from 43.5 given above: HYUBA. See the small っ mark it has at the end—note again that this is the hiragana "tsu," and you will far more often see it in its katakana form, ッ, as (for example) in the other above example, 8.4's BON. This mark ordinarily represents the sound "tsu," but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly, that's why the sound is written as BON and not BONTSU—you don't "pronounce" the TSU in such cases. Note the small "tsu" has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 6.2.1's BURORORO. Another is with an extended line, as in 78.3's SUU KOO. Still another is by simply repeating a vowel several times, as in 69.5's KIIIIIIIIIN. You will note that the KOO in 78.3's SUU KOO has a "tsu" at its end, suggesting an elongated sound that's suddenly cut off; the methods may be



combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising, but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying *PURIN*, or talk about eating by saying *MUGU MUGU*. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: "A" as *ah*, "I" as *ee*, "U" as *oh*, "E" as *eh*, and "O" as *oh*.

**2.1** We're back to once again having song titles for this volume. This time around, they're all singles from Mako Ishino between 1978 and 1981. Although she began her career as an idol singer, Ishino has moved on to become an actor since her last single was released in 1987. She's appeared in TV series and movies, including a number based off manga, such as *Ping Pong* (as Player A's mom), *Boys Over Flowers* (as Tsukushi's mom) and *Dance Till Tomorrow* (as Shimomura). The translator notes, by the way, that the title of "1st Delivery"

could be alternately rendered as "Challenge of My Heart," and "6th Delivery" is as "A Stranger Called Sunday."

**6.2.1** FX/balloon: *BURORORO*—engine sound

**6.2.2** FX/balloon: *KI*—car brake sound. "Pure Land," *jodo* in Japanese, is a reference to a popular form of Buddhism as practiced in East Asia (in Southeast Asia and Sri Lanka the doctrine is less common) that stresses salvation through faith and prayer to the incarnation of the Buddha named Amitabha. This is in contrast to the "classic" practice of Buddhism, in which salvation depends on the individual's own effort toward proper works and mindfulness. Pure Land Buddhists believe that Amitabha perceived that worldly existence is so corrupt as to stand in the way of most beings' personal enlightenment, so he created a pure land as a sanctuary that souls might reach after death by having faith in Amitabha, known as *Amida* in Japanese. To reach the pure land after death is not the same thing as achieving final enlightenment, but it is believed to be a place where all souls can and will receive enlightenment, as opposed to the uncertainty and suffering of being reborn into the ordinary world.

**7.2** No, you're not imagining things—Karatsu is back to more or less normal after Vol. 6's cliffhanger, with no explanation as to what happened to him between then and now. We are assured Eiji

Otsuka will explain this . . . in good time, reader, in good time.

- 8.2** In case you're wondering what was *therein inhum'd* (to quote H. P. Lovecraft) in a Japanese cemetery such as this one, the answer is, of course, the ashes of the dead, which take up much less space than an actual body.
- 8.4.1** **FX: BON**—sound of something exploding under hood
- 8.4.2** **FX/balloon: MOWA**—sound of smoke starting to come out
- 10.2** **FX/balloon: PETA**—applying heating/cooling patch
- 10.3** As you might guess, these are heating/cooling patches for shoulder aches and back pain. Harix brand company homepage, [yo: http://www.harix.jp/](http://www.harix.jp/).
- 12.1.1** **FX/balloon: GASHA**—sound of shifting metal
- 12.1.2** **FX/balloon: GASHA**—sound of shifting metal
- 12.3** **FX/balloon: GA**—grabbing sound
- 12.4.1** **FX/balloon: SHU**—sound of pneumatics activating
- 12.4.2** **FX/balloon: SHUU**—sound of pneumatics
- 14.6** Each of the robotics students is, of course, named after the inventor of the (imaginary) robot whose paradigm they champion: Tomino, from Yoshitake Tomino, creator of *Gundam* (he's also wearing the Zeon symbol from *Gundam* on his T-shirt); Nagai, from Go Nagai, creator of *Mazinger Z* (he likewise wears a "Z" on his own shirt); and Tezuka, from—wait for

it—Osamu Tezuka, creator of *Astro Boy* (she, showing somewhat better taste, sports a white turtleneck). As you can see from their conversation, they represent three different images anime has given pop culture in Japan of what a "robot" is. *Gundam*, which premiered in 1979, epitomizes the so-called "real robot," where a robot is a mass-produced weapon, just like a plane or tank, made for future wars driven by politics, ideology, or economics, just like today's wars. *Mazinger Z*, which premiered in 1972, exemplified the "super robot," where a robot is a rare or unique machine that typically fights the "monster of the week" unleashed by the flamboyant forces of evil. The distinction is valid, yet is also understandably often lost on people who aren't otaku, seeing as how both kinds of shows involve young pilots commanding giant, humanoid robots; moreover, popular shows such as 1995's *Evangelion* combined elements of the "super" and "real" robot, to the extent that fans now speak of "hybrid robot" shows. If you haven't fallen asleep by now, the larger distinction would seem to be between both "super" and "real" robots and the kind exemplified by *Astro Boy*. Some would say that, properly speaking, those former two categories aren't robots at all, and when you think "robot," you really mean something like the eponymous *Astro Boy*—not a machine with a human inside controlling it, but a human-sized machine that independently moves and thinks on its own. Of course, Americans might be more likely to think of the Terminator, rather than *Astro Boy* . . . In Brian Winston's

fascinating book *Media Technology and Society*, the author shows that inventions are developed not only because they become technically possible, but because society shows a need for them; conversely, if society doesn't desire an invention, its progress might be slowed or abandoned. Japan seems to be the world leader in robotics in part because their society seems simply to like the idea of robots more than ours, and it's fair to say that is in part due to the influence of manga such as *Astro Boy*.

- 15.1 Yata's remark makes me think about the *Akira* movie. It's one of the greatest anime films ever made, and in fact made such a strong impression in the late '80s and early '90s, that fans sometimes had trouble explaining to newcomers that not all anime had to be like *Akira*. But, to many of today's anime fans, *Akira* isn't something that's overexposed—*Akira* is something that came out before they were born.
- 15.5 FX: SHUU—air leaking sound
- 17.3 FX: ZURURURU—dragging sound
- 18.2 FX: GACHA—door opening
- 18.3 FX: DOSASA—group falling down exhausted
- 18.4 FX/balloons: KIIN—sound of metal tip of cane striking floor
- 19.2 I can't help but notice that, although Ao and Sasayama presumably also wear glasses to correct vision, theirs are more stylish than Nagai, Tezuka, and Tomino's. At *Fanime-Con '08*, it seemed half the *Gainax*

contingent was wearing the kind of narrow, Chanel-style frames that Ao sports. Of course, from a *megane-kekkō* perspective, it's frequently the case that the bigger and more unstylish the glasses, the more erotic, as seen with Nagai, Koyomi Mizuhara, Yomiko Readman, or Morrissey when he did "Heaven Knows I'm Miserable Now" on *Top of the Pops*. I'm sorry to sexualize everything, but when I became an otaku, I gave up my moral rights, much like a *Shining Stars* contract.

- 22.1 The "Broadband Center" in which the rest of this story takes place is a play on the actual Nakano Broadway building, a multistory shopping center in the Nakano district of Tokyo. Akihabara is the neighborhood that gets international attention for its otaku scene (even in Japan, ordinary folk have been known to gawk at the beautiful freaks, the same way they used to have bus tours of Haight-Ashbury in the 1980s). But Nakano is the older hardcore fan hangout, for in 1987, Mandarake was established in the Broadway Building—and Mandarake was basically the first collector's store for anime and manga goods (it is a sign, perhaps, of how mainstream comics are in Japan, that it took so long to develop a specialized collectors' market). The Kurosagi gang drove there, but you'll probably take the JR Chuo Line. Getting off at Nakano Station, you'll take the north exit and enter a long, broad hallway that looks more or less like an American shopping mall—but this is only the Sun Mail Shopping Center, and the Broadway, attached to it, is at the

end. The Broadway itself, being a forty-year-old building, is narrower in its walkways and is divided into small, swap-meet-sized partitions, of which some stores take up only one, while others (such as Mandarake) take up many. Not only does Broadway have the goods (there are nineteen different Mandarake substores inside, each specializing in such wares as doujinshi, toys, old videocassettes, CDs, and even 8mm reels), it has character: the vegetarian restaurant, mysterious flyers posted about, and Taco Chik, the world's greatest postcard and T-shirt store, give parts of it a vaguely student-union air. The nicest thing about both Mandarake and the Broadway Building is that they're genuinely interested in foreign customers; Mandarake has staff that speak English, Spanish, French, Korean, and Mandarin. The English-language homepage of Mandarake's store in the Broadway is <http://www.mandarake.co.jp/en/shop/hkn.html>, whereas the English-language page of the Broadway Building itself is at [www.bwy.jp](http://www.bwy.jp), although, mysteriously, it plays Paris Hilton's "Stars Are Blind" upon opening. As much as I feel she betrayed the proud legacy of Conrad Hilton (growing up in hotel rooms with their Gideons, I thought *Be My Guest* was the Apocrypha), it's a perfectly good song. Let us separate the creator from their art.

**22.2** Toradarake is a portmanteau—if that's the word I'm looking for, Jeeves—of Mandarake with the name of another real-life store, Toranoana. There is, in fact, no Toranoana in the Broadway Building (there are five of the

stores in other parts of Tokyo, however, including Akihabara), but the zombie robot is probably artistic license, too. Toranoana (which, unlike Mandarake, does not make foreign sales) specializes in selling doujinshi—self-published zines, usually consisting of manga content—and as you may have heard, most doujinshi are unauthorized parodies of licensed characters (there are so many "doujin" published, however, that there are thousands of original ones each year as well). But, being a brick-and-mortar store chain, it represents just how un-underground doujinshi are in Japan; in fact, Toranoana habitually takes out the back-cover ad on the monthly *Shonen Ace* magazine, the original home of *Kurosagi*—and of many manga parodied in the doujinshi Toranoana sells. Now, this utterly cavalier treatment of intellectual property by both rights-holder and fan may seem horrific by American legal standards, but tell me: if it's so detrimental, then how come the Japanese comics industry is much bigger than ours? How come it's better *mon-e-fized*? And don't tell me it's because "the Japanese are different"; that's the same simple excuse that was used in the 1970s and '80s in our auto and electronics industries. Businesses and legal practices reflect a larger culture, but they are also things that are changed by people and companies, through new decisions, theories, and initiatives. History doesn't have to run in a straight line; consider that in the 1980s, the trendsetting portable music player was Japanese, the Sony Walkman; today,

it is American, Apple's iPod. Speaking of turning things around, perhaps you're wondering if anyone's made a *Kurosagi Corpse Delivery Service* doujinshi in Japan. No, not that I know of. Show the world the true spirit of Yankee innovation, and be the first! I heard there's a YataiKaratsu shipper out there.

**22.3** There actually is a swap-meet element to the Nakano Broadway; some of its myriad glass display cases are the wares of its resident stores, but some are available for a monthly rent to individual collectors, who can use them to show off and sell their personal stuff on consignment. Now, having just sung a long paragraph of praise about the Mandarake in Nakano, Patrick Macias and Matt All have reported on the recent opening of the new Mandarake store in the T-shirt-stretched belly of the beast, Akihabara, saying that it appears to have better stock than the one in Nakano. Hear the scoop on episode #4 of the official podcast of *Otaku USA*, the magazine that's putting the man into the manga, and the fu fu into the fujoshi ([http://patrickmacias.blogs.com/enfiles/otaku\\_usa\\_podcast\\_4.mp3](http://patrickmacias.blogs.com/enfiles/otaku_usa_podcast_4.mp3)).

**22.3.1** All right, back to the sound effects.

**23.2** **FX: GYU**—tightening his bandanna

**23.3** **FX/balloon: GASHAN**  
**GASHAN**—sound of metallic footsteps

**23.4** **FX: GASHA GASHA GASHAN**—metallic footsteps

**24.3.1** **FX: GASHA**—pulling out cartridge sound

**24.3.2** **FX/balloon: BIKU BIKUN**—robot shuddering/twitching when the cart is pulled

**24.4** **FX: GAKUN**—robot slumping over

**24.5** In the original Japanese, she said a Famicom cartridge—which was what Nintendo was called in Japan (it was a contraction of *Family Computer*).

**24.6** Made up, from combining the genuine games *Super Mario Brothers* and *Donkey Kong*.

**25.2** Whereas Americans pronounce the letter "Z" as zee, the Japanese use the traditional British zed, pronounced as zeffo; hence *Mazinger Z* is sometimes spoken out as *Mazinger Zeffo*. "Soul of Chogokin" is the name of Bandai's line of high-end adult collector's toys based on classic robot series such as *Mazinger Z*; in the anime, the robot itself was said to be made of *chogokin*, or "super alloy." This is the same Mazinger, by the way, that was part of the dope Shogun Warriors toy line, if you were lucky enough to have one in the 1970s. The editor was not lucky enough. Had things worked out differently for him in the Carter years, he would have arranged a fitting showdown between Mazinger and his Marx Navarone Giant Play Set.

**25.3** *Pilder on!* is what hot-blooded young hero Koji Kabuto calls out when he docks his Hover Pilder craft with Mazinger Z's head, which then becomes the cockpit where he controls the robot. You're thinking I know why it's called "Pilder," but I don't.

- 25.4 FX: GASHU**—sound of the cartridge being put in
- 25.5.1 FX/balloon: SHAN**—sound of a robot landing
- 25.5.2 FX/balloon: PYON GASHAN**—jumping sound, then a robot landing sound
- 25.5.3 FX: YON**—jumping sound
- 25.5.4 FX/balloon: PYON GASHAN**—jumping sound, then a robot landing sound
- 26.2 FX: GASHA GASHAN**—mechanical footsteps
- 26.5** It's a cliché in giant robot anime that you start off with such robots being few: rare technological artifacts, or advanced prototypes, and then sooner or later, someone figures out how to make a "mass production version."
- 27.3 FX: MOGO**—muffled sound
- 27.4.1 FX/balloon: JAAA**—sound of running water
- 27.4.2 FX/balloon: KYU**—sound of a tap being closed
- 27.5 FX/balloon: CHARARAN**—sound of pendulum falling on the floor
- 27.6 FX/balloon: GUKU**—sound of lower back straining
- 27.7 FX: PURAN PURAN**—sound of the pendulum dangling
- 28.2 FX: HYUN HYUN**—sound of the pendulum swinging
- 30.1** The last ten years have seen a lot of new anime shows assigned to late-night time slots on cable—generally, this happens to shows that are considered to have appeal mainly to hardcore fans, as opposed to an anime directed at the mass market such as *Naruto*, which would air at better hours. *Neon Genesis Evangelion* was on broadcast TV at 7 pm on Sundays; but I suspect that were the show to have aired for the first time today, it might have been assigned to late-night cable instead—where it might never reach the nationwide audience among whom it became a phenomenon in 1995.
- 30.3 FX/balloon: PURAN**—sound of the controller dangling
- 31.1 FX: TA TA TA**—running sound
- 31.4 FX/balloon: GASHAAN**—sound of breaking glass
- 31.5** The cat ears, or *nekomimi*, are part of the real Toranoana staff style, as their mascot is a tiger cub (*tora* means tiger), and the store name itself is said to come from writer Ikki Kajiwara (cocreator also of the famous sports manga *Ashita no Joe* and *Star of the Giants*) and artist Naoki Tsuji's wrestling epic *Tiger Mask*. Fred Schodt had a genius in his 1983 book *Manga! Manga!* for picking panels that seemed to sum up an entire series, and I vividly remember (this was in the late Rory Root's onetime store on Telegraph Ave., Best of Both Worlds) the image Schodt chose for *Tiger Mask*, showing the eponymously vizarded hero launching himself feet first at his hooded foe Golgotha Cross—who takes his stance in the ring next to a giant, nail-studded cross, for he is Golgotha Cross by name, and Golgotha Cross by nature. You can see why I spent the twenty bucks

- I had planned for *X-Men* #121 on *Manga! Manga!* instead—even Claremont, Byrne, and Austin put together couldn't compete with that.
- 33.4 **FX: GASHAN GASHAN**  
GASHAN—running robot sound
- 33.5 **FX: PITA**—robot stopping
- 34.1 **FX: GASHA GASHA GASHA**—robot footsteps
- 35.1.1 **FX: GORORO**—rolling sound
- 35.1.2 **FX/balloon: GASHAN**—sound of robot hitting the ground
- 35.2 **FX/balloon: KARAN**—faceplate clanking on ground
- 37.3 Tomino is referring to the famous 1783 observation by Luigi Galvani, who was dissecting a frog when his assistant touched a scalpel to the frog's sciatic nerve. The scalpel, having built up an electrical charge earlier, transferred it to the nerve, causing the frog's leg to kick. This was the first evidence that electricity had a role to play in animating life, and, as you might guess, helped to inspire Mary Shelley's 1818 novel *Frankenstein*.
- 37.4 **FX/balloon: PIKU**—robot twitching
- 37.5 **FX: CHIRA**—glancing over sound
- 38.1 **FX/balloon: SU**—picking up game
- 38.3 **FX/balloon: GACHA**—sound of a game cart being pushed in
- 38.4 **FX/box: PIRO RIRO RIROOON**—8-bit game music starting. This is the editor's attempt to express the *Donkey Kong* theme, the only 8-bit theme he knows.
- 39.1 **FX: GASHA GASHAN GASHAN**—robot footsteps
- 39.5 **FX/balloon: PI**—pressing a button on the cell phone
- 40.2 **FX: PIPA**—hanging-up sound
- 41.2.1 **FX: GASHAN**—breaking glass
- 41.2.2 **FX: PARIN**—falling glass shattering
- 41.4 **FX/robot: PIRORIROON**—video-game sound
- 42.1 The translator suggests Zombiekun is swinging Guts's sword from *Berserk*, whereas the blade to the right looks like the Master Sword from the *Zelda* video-game series, and the sword to the left seems to come from *Card Captor Sakura*.
- 43.4 **FX: DOKA DOKA**—running up stairs sound
- 43.5 **FX: HYUBA**—giant sword coming down
- 44.1.1 **FX: BAKYAAAN**—plastic sword shattering
- 44.1.2 **FX/balloon: KAN**—piece of sword hitting escalator
- 44.1.3 **FX/balloon: KARARAN**—piece of sword hitting escalator
- 44.4 **FX: BA**—putting hand on head
- 45.4 **FX: NU**—sound of the soul coming out
- 47.1 Even at this critical moment in the plot, please note the *Magical Maid Girl Miumime-tan R* poster—the character Makino was forced to cosplay in Vol. 5. The "R" implies that a sequel has now been made, as the second season of *Sailor Moon* was called *Sailor Moon R* (for "Return"). You have not, by the way, seen the last of Miumime-tan in this manga.

- 47.2 FX: FURA—body starting to fall over
- 47.3.1 FX/balloon: GARA GARA—sound of robot sliding down escalator
- 47.3.2 FX/balloon: GASHAN—robot coming to a stop at the bottom
- 49.1 As you may have noticed, there are two translation credits in Vol. 7; right after Toshitumi Yoshida did "1st Delivery," he had to take a hiatus from the book—but for a good cause, as he was hired by Bandai as an anime dub producer, his first assignment being the English version of *Tengen Toppa Guren Lagann*, which should have been on the Sci-Fi Channel's Ani-Monday block for several weeks by the time you read this (as mentioned previously in "Disjuncta Membra," Toshi was the producer of the English dubs of *Inu-Yasha*, *Ranma 1/2*, *Maison Ikkoku*, and *Jin-Roh*). I am grateful to Taylor Engel who was able to pinch-hit for the rest of the volume; many of the notes in this volume's "Disjuncta Membra" are therefore also hers.
- 49.2 FX: KA—high heel clicking on pavement
- 50.1 FX: GOOOOO—sound of speeding truck
- 50.3 FX: SU—hands being stealthily raised
- 50.4 FX: KU—pushing
- 50.5 FX: YORO—woman stumbling forward
- 51.1 FX: PAAAA—truck's horn blaring
- 51.2 FX: DOKO—whud!
- 51.3.1 FX/balloon: BYUCHA—wet splatter
- 51.3.2 FX/balloon: BITA—something splattering and sticking
- 51.4 FX/balloon: KIII—squealing brakes
- 55.3 FX: ZA—turning to leave
- 56.1 FX/balloon: PARA—page turning
- 56.3 FX/balloon: GACHA—Door opening
- 57.5 Sydney-based Japanese media scholar and artist Zen Yipu has written in a 2004 issue of the journal *Humanities Research* on "generations of Japanese female audiences who have idolized and imitated Audrey Hepburn . . . . She is popular not only among middle-aged women who have grown up watching her movies, and therefore might have nostalgic memories of her, but also among young women in their mid-20s who would have no such recollections of her. This latter group has learnt about her either through watching old films or through seeing her 'reincarnations' [as a number of dead actors have in America, Hepburn has been CG-reanimated for commercials in Japan—ed.] in the marketplace. There is no other western idol who enjoys the same level of popularity in Japan, a popularity which endures even today, in 2004, more than a decade after her death." Zen goes on to quote Japan's trend-tracking magazine *Orie's* explanation that "[Hepburn] has black hair, black eyes and a



slender physique just like the Japanese. Unlike the blonde glamour of a [Marilyn] Monroe type, her appearance has a feeling of familiarity with that of the Japanese female.'

- 58.3 See 19.2. Or read *Dime*, which, by the way, is published by Shogakukan, better known in the U.S. for their manga. It's good to remember that manga publishers large and small in Japan are often part of larger book- and magazine-publishing entities. *The Kurosagi Corpse Delivery Service*, for example, appears in Kadokawa's *Comic Charge* magazine, but Kadokawa's best-selling magazine isn't a manga one, but rather the weekly what's-happening-in-town *Tokyo Walker*. Complicating the issue a bit more in the best "Disjecta Membra" manner, non-manga magazines in Japan are known to sometimes have a regular manga feature. Yoshinori Kobayashi's controversial ("How would you feel about playing a controversial manga-ka?" "Yeah, I'm with it") *Gomanism Sengen* ("The Arrogance Manifesto") runs in the contemporary biweekly affairs newsmagazine *Sapio*, whereas Kazuo Koike and Hideaki Mori's *New Lone Wolf and Cub* ran in the weekly (middle-aged) men's magazine *Shukan Post*. Such a slot in a nonmanga magazine might be advantageous for an individual manga, since it doesn't have to compete for attention with other stories, may connect with people who ordinarily wouldn't follow manga (there are plenty of these in Japan; comics readership isn't universal in Japan,

it's just wider and more accepted than in the U.S.), and, as mentioned, may find itself having a wider circulation than in an actual manga magazine.

- 60.1 **FX: SARAN**—hair being swept out of the way, model-style
- 62.5.1 **FX/balloon: HIKU**—twisting
- 62.5.2 **FX/balloon: PIKU**—quiver
- 62.6 **FX/balloon: PACHI**—eyes opening
- 65.2 The woman in back is wearing the habit of a Buddhist nun, or *bhikkhuni*. It is the editor's impression that even though neither Asian nor European culture has had any shortage of sexism, nevertheless it was historically more accepted and respectable for women to take holy orders in Catholicism than Buddhism—perhaps because of the prominence given to a figure such as the Virgin Mary. Even though Buddhism has the longer tradition in Japan, it seems more common to find Catholic nuns as heroines in manga, such as Rosette Christopher of *Chrono Crusade* and Yumie Takagi from *Hellsing*. Now, these nuns are admittedly portrayed with a smidgen of poetic license, but at least Japan still thinks nuns are cute, an attitude that hasn't been seen in the West since the youth of Sally Field.
- 66.4 **FX/balloon: DON**—jabbing with elbow
- 67.1 The translator notes a *jimnenso* is usually seen as able to talk and even eat, and can therefore be killed by feeding it medicine or poison. It is possibly inspired by

- the rare congenital abnormality of a parasitic twin.
- 67.2** **FX: SU**—drawing photos out of file
- 67.3** **FX/balloon: BASA**—scattering photos across table
- 68.2** In the original Japanese, Kereellis said *Nande ya nan!* which the translator points out means “What was that for?” in a Kansai accent (usually associated with the city of Osaka, which bears a cultural relationship to Tokyo somewhat comparable to that which Brooklyn or New Jersey does to Manhattan). It’s a stock phrase in traditional Kansai *manzai*, or double act comedy. The internationally known actor and director Takeshi Kitano (*Battle Royale*, *HANA-BI*) got his start in *manzai*, although well known in Japan as a comedian, perhaps the closest Americans have gotten to that side of him is on Spike TV’s *MXC*, a facetiously dubbed version of his late-’80s game show *Takeshi’s Castle* (like *Iron Chef*, it has been one of the more internationally popular Japanese live-action series).
- 68.4** **FX: PORI**—scratch
- 69.4** **FX: SU**—soft touch
- 69.5** **FX: KIIIIIIIN**—high-pitched ringing in the ears
- 70-71.2** **FX: BA**—energy (?) shooting from hand
- 70-71.3** **FX: BA BA**—energy (?) shooting from hand
- 72.3** **FX: ZUZU**—Karatsu’s soul getting pulled out of his body
- 73.3** **FX/balloon: PON**—slapping on the shoulder
- 73.4** **FX: DOSA**—Karatsu’s body falling to the floor
- 77.2** It is assumed “someone like that” refers to Karatsu, but the pronoun she uses isn’t gendered, so there’s a possibility that she means someone else
- 78.1** “You can set your watch by the Kadokawa references in *Kurosagi*, and here it turns out they run the “Kadokawa Central Hospital,” too.
- 78.3.1** **FX/balloon: SUU KOO**—breathing on a respirator
- 78.3.2** **FX/balloon: SUU**—breathing on a respirator
- 78.4** **FX/balloon: GACHYA**—door opening
- 82.1** The translator notes that her chucking in the original has the sound *u fu fu*, a sort of “weird, close-mouthed” sound for which it’s hard to find an exact equivalent in American English.
- 82.4** **FX/balloon: KATA**—Clipboard clicking against the desk. Note the chart claims Makino is only 18! Although that would make her elderly by the standards of many manga, it seems perhaps too young for someone who’s presumably been in college a while. Of course, she might have either a.) started college early, or b.) be lying on the form. Sasayama’s transition in appearance between *MPD-Psycho* and *Kurosagi* certainly establishes a precedent for uncertainty in an Eiji Otsuka manga.
- 83.4** **FX: SU**—standing up
- 85.2** **FX/balloon: KASA KASA**—sawdust rustling

- 86.1** In Japanese, "ear" is *mimi* (see 31.5), but in the original manga, Numata heard it as "*mim*," and thought Makino was referring to Minnie Mouse. It's interesting to observe his thought processes.
- 86.3** In the August 1997 issue of the journal *Plastic and Reconstructive Surgery*. The doctors were Joseph P. Vacanti, Keith T. Paige, and Joseph Upton; the biomaterials engineer was Yilin Cao—although he in fact holds a medical degree as well. Incidentally, the editor started working professionally in the U.S. anime and manga industry while a medical librarian in Houston (it was more *Slacker* than *Reality Bites*), a job that could have inspired any number of *Corpse Delivery Service* stories. The library was eliminated from the Texas Medical Center's budget (and much of its holdings simply thrown away; I made off with a 16mm film in French about onchocerciasis) in part, I was told, because of the massive subscription fees charged at the time to institutions—as much as \$15,000 a year per journal. It looked to me back then as if the real money was in publishing.
- 87.5** FX/balloon: **CHORO**—skitter
- 89.3** FX: **TO TO TO**—mouse scampering over
- 90.2** FX/balloon: **GACHYA**—door opening
- 90.4.1** FX/balloon: **SUU KOO**—breathing on a respirator
- 90.4.2** FX/balloon: **SUU**—breathing on a respirator
- 91.1** FX: **SU**—soft touch
- 94.1** FX/balloon: **FURARI**—unsteady, faltering walk
- 94.3** FX: **PAAAAA**—car horn honking
- 94.4** FX: **DOGA**—whud! Did you spot the Kadokawa building? The real Kadokawa building, by the way, has their phoenix logo rendered on its front in a pattern of raised bricks.
- 94.5** FX/balloon: **KII**—Squealing brakes
- 95.1** FX: **GACHYA**—door opening
- 95.2** In the original Japanese, "big bro" (as said by a man) is *aniki*. Its use in this context suggests the two are involved in organized crime—as small-timers, from the look of it.
- 96.2** By the way, the Japanese above "MENTAL CLINIC" says "Jenny Kayama," the name of the proprietor.
- 98.1** FX: **GORORI**—head rolling over lazily
- 100.1** FX: **DOKO**—whump!
- 105.2** FX: **GOOOO**—speeding car
- 106.4** FX: **KII**—car braking
- 109.4** FX/balloon: **BATAN**—door closing sharply
- 110.1** FX: **DOSA**—body bag being dumped on the ground
- 110.4.1** FX/balloon: **MOZO GOSO**—something rustling inside thick fabric
- 110.4.2** FX/balloon: **KATSU KOTSU**—heels clicking on tile
- 113.1** The letterer notes that this image puts him in mind of the 1999 Korean horror film *Tell Me Something*.
- 114.4** FX: **JIRIRIRIRIRIRI**—fire alarm

- 114.5 FX: GOOOOO—fire roaring
- 115.1 FX: KYUBON—the sound of a glass-fronted building exploding
- 115.2 FX/balloon: CHU CHU—mouse squeaking
- 117.1.1 FX/balloon: BON—container clanging over onto its side
- 117.1.2 FX/balloon: BAKAN—lid popping off from the heat
- 117.2 FX: GOOO—fire roaring
- 117.5 FX/balloon: GOPON—underwater bubbling
- 117.6 FX: SA—Sasaki shifting position, quickly
- 119.1 FX: KIIIN—high-pitched ringing in the ears
- 121.1 The translator notes that Sasaki's spirit form has kept her glasses on, even though she's lost her clothes. But that's the power of a *moganekko*.
- 122.1 FX: BAGASHAAAN—tank shattering
- 123.2 FX: DOCHA—splash
- 123.3.1 FX: PICHU—drip
- 123.3.2 FX: BECHARI—wet squishing
- 123.4 FX: PICHIRI—wet bare footstep
- 128.1 FX: DOSA—Numata dumping the corpse on Yata
- 128.2 FX/balloon: ZA—quick movement
- 128.3 FX: DOSU—whump!
- 129.1 FX: GOOOOOOO—roaring fire
- 129.2 FX/balloon: JIJI—paper sizzling away
- 129.3.1 FX/balloon: BON—muffled explosion
- 129.3.2 FX/balloon: PACHIN—glass shattering
- 130.1 FX/balloon: SA—Sasaki turning quickly
- 132.4.1 FX: PIIIPOOOPIIIPOOO—fire engine sirens
- 132.4.2 FX: UUUUUUU—alarm
- 133.1 They are all cosplaying literary detectives: Karatsu as Kousuke Kindaichi—also the “real” protagonist of the movie being parodied in this episode—a fictional Japanese sleuth made famous in the postwar novels of Seishi Yokomizo. The manga series *The Kindaichi Case Files*, released in the U.S. by Tokyopop (“Disjecta Membra”’s cracks taketh away, and “Disjecta Membra”’s cracks giveth) stars Hajime, the supposed grandson of Yokomizo’s character, although it is said, much as with *Lupin III*, this is an unauthorized tribute. Makino is doing . . . oh, who could that be. Numata, not surprisingly, is playing private eye Shunsaku Kudo, from the 1979–90 TV series *Tantei Monogatari* (“Detective Story”), portrayed by the late Yusaku Matsuda, an actor still the epitome of cool to many Japanese men—his appearance is said to have inspired that of Spike Spiegel in *Cowboy Bebop*. Anyway, Yata is dressed as Agatha Christie’s Belgian, not French, detective Hercule Poirot, whereas Sasaki (rather charmingly) portrays Christie’s Miss Marple. The appearance of these last two is possibly inspired by the recent 2004–2005 anime series on NHK,

Agatha Christie's Great Detectives Poirot and Marple (homepage <http://www3.nhk.or.jp/animelagatha/>)

**134.2.1 FX: JYABU JYABU**—splash splash

**134.2.2 FX: CHAPU**—splish

**135.3** The director's shirt has the kanji for *konbu*, seaweed, which is also the character's last name. He is a parody of the late Ichikawa Kon, who died on February 13 of this year at the age of 92, the last surviving representative of a group of directors (including Akira Kurosawa and Hiroshi Inagaki) who brought Japanese cinema to world attention in the 1950s.

**136.1** The film being shot here is a parody of Ichikawa Kon's *Inugami-mike no ichizoku*, or *The Inugami Clan*. Written in 1950, this is one of Seishi Yokomizo's famous Kousuke Kindaichi mysteries—the story of the death of silk tycoon Sahei Inugami at his lakeside villa, and the string of gruesome murders over his inheritance that ensue. It has in fact been adapted as a movie three times to date in Japan, in 1954, 1976, and 2006. The last two versions were done by Kon, and the 1976 one, in particular, was one of the biggest domestic box-office successes in Japanese history. It was produced by Haruki Kadokawa—former president of the itself formidable Kadokawa clan. Despite its fame inside Japan, there is no U.S. release on home video, although a Hong Kong (Region 3) DVD under the title *The Inugami Family* is available with English subtitles. An English-language

version of the original novel of *The Inugami Clan* is available from my stonies, my homies, Stone Bridge Press ([www.stonebridge.com](http://www.stonebridge.com)).

**137.5 FX: ZUZU**—slurping tea. The detective in the parody is named Koutarou Kintaichi rather than Kousuke Kindaichi; “suke” and “tarou” are both common endings for boys’ names.

**139.3** Koyama has switched from saying “Makino-san” at the beginning of the conversation to saying “Makino-chan” here, indicating he’s gone from formal to familiar.

**141.3 FX: SU**—appearing abruptly

**142.3 FX/balloon: KACHI**—clapper board clicking

**143.1 FX/balloon: GISHI GISHI**—old stair treads creaking

**143.4 FX: FU**—fainting

**143.5 FX/balloon: BATAN**—fwump

**144.1 FX/balloon: CHIRA**—peek

**146.4 FX: KAAAN**—megaphone hitting floor

**147.2 FX: DOSU DOSU**—stomp stomp

**148.3 FX: HYUN HYUN**—pendulum swinging vigorously

**148.5** The translator notes that this is a remarkably awkward name to try to pronounce in English: “ooh-eh-eh-ohh.”

**149.2 FX: GURARI**—teeter

**149.3 FX: DOSA**—thump

**150.3 FX/balloon: JIWA**—seep

**153.2 FX: BA!**—snatching cell phone away

- 155.1 FX: PACHA—splash
- 155.3.1 FX: BASHA BASHA—splash splash
- 155.3.2 FX/balloon: SUI—frog sliding into water
- 155.7 Makino is, of course, quoting the actress's line from 134.1.
- 156.5 FX/balloon: BURORORO—vroooooom
- 157.2 FX: ZA—footstep
- 157.6 FX/balloon: KOKU—nod
- 157.7 Judging by Kereelis's expression, that lake must have been mighty chilly, even by the standards of the interstellar void. As the late Sullivan Carew pointed out, "space is one cold motherfucker."
- 158.3 FX: GATA—clatter
- 158.4 The original Japanese laugh went *hu hu hu hu*, and the translator suggests that English isn't very good at expressing the changing nuance of the laughter here; the first time he laughs, it's a deep-throated chuckle, the second time, it's sort of a menacing snigger, and the last time is full-out maniacal laughter.
- 159.3 FX: GU—tug
- 159.4 FX: GU GU—pulling the mask off
- 159.5 FX: PASA—mask hitting the floor
- 162.6 FX: BA—Koyama turning back quickly
- 163.3 FX: DOSU—heavy thump
- 164.2 FX/balloon: BURORORO—vroooooom
- 164.4 FX/balloon: GAKO GAKO—empty clunking
- 165.1.1 FX: QON—muted explosion
- 165.1.2 FX: BAKI—snap
- 165.1.3 FX/balloon: BO—bursting into flames
- 165.3.1 FX: BAKI BEKI—snapping underbrush noises
- 165.3.2 FX/balloon: BA—car becoming airborne
- 166.1 FX/balloon: SU—hand being raised
- 166.5 FX: DOSA—heavy thud
- 167.1 FX/balloon: JI JI JI—body bag zipper being unzipped
- 172.4 FX: DOCHA—wet squelch
- 173.4 FX: SU—placing fingers on corpse
- 174.3 FX: YURA—pendulum beginning to swing
- 174.4 FX: HYUN HYUN—pendulum swinging violently
- 175.2 FX: MUKU—corpse getting up
- 175.3 FX: YURARI—corpse swaying on its feet
- 176.3 In the original, Makino uses the technical term *kaen chi*, meant specifically to refer to blood that splashes back onto the killer from their victim; it is also used when discussing this phenomenon in close combat. This might be a good time to note that I've been seeing a lot of Spartans at anime and manga cons lately. As a punist I should object, but as a Dark Horse employee, I just pretend they're from Arion. Now, every once in a while you'll have an Akiba moment in Portland. Today, about 11 AM, I saw an individual in full Stormtrooper kit walking across Burnside at

21st. Burnside is one of our main streets, four lanes, supermarkets, gas stations, what have you. It was an odd hour for a costume party, and if it was for a graduation, there weren't any schools for several blocks. But to paraphrase LL Cool J, I love it when an otaku ain't scared to do his thing.

- 176.6 FX: SA!—Koyama hastily covering the stain
- 177.2 FX: DA DA DA—heavy running footsteps
- 177.3.1 FX/balloon: SA!—brandishing box cutter
- 177.3.2 FX/balloon: CHIKI CHIKI CHIKI—box cutter blade being extended
- 177.4 FX: BAI—Koyama yanking the director to him
- 179.1 FX: BUN BUN—swinging the box cutter around
- 180.1 FX: SHIN—silence
- 180.5 FX: GORO GORO—roll roll
- 180.6 FX/balloon: TON—light tap
- 181.2 FX: BAI—eyes and mouth flying open
- 181.4 FX: NUU—loom
- 184.2.1 FX/balloon: DA DA TA—running feet
- 184.2.2 FX: BAI—door being yanked open
- 184.6 FX: SU!—director raising his hand
- 186.2 FX: PASA—mask falling to floor
- 187.2 The close-up on the billboard in panel 1 and the film program Yata is reading in panel 3 (while rare in America, theater-style film program books are a common marketing tool in Japan; in the

1980s and '90s, the program books for anime films were much-sought-after import items by American fans hungry for images and info) says *The Corpse Detective*, naturally. It's playing on screen 2 of the Shinjuku Milano, a real movie house that as of this writing (June 2008) was screening *Shoot 'Em Up*, *Prince Caspian*, and *Rambo*—the last of which, as Patrick Macias has detailed, had a much better promo campaign in Japan, where you could get the *Rambo Hot Dog* (deployed on camouflage cardboard for “sneaking snacking”), the *Rambo* coffee-based energy drink, and the *Rambo* crocodile burger, served on an eco-friendly palm leaf. Gory pictures on the May 18 posting at [patrickmacias.blogspot.com](http://patrickmacias.blogspot.com), which you really should be reading every day anyway. Playing next door appears to be the *Keroro Gunso* (known as *Sgt. Frog* in the U.S.) movie *The Deep Sea Princess*. Movie tickets for an adult in Tokyo, by the way, average 1800 yen; one reason manga are so successful is that they're one of the few entertainment values in Japan—they pay more than Americans for DVDs, CDs, and even songs on iTunes.

- 187.3 FX/balloon: PARA—page turning
- 188.4 We're working on it! Seriously, we are. You know Dark Horse doesn't give up when it comes to making titles into movies (or TV shows). It took forty-five years between *Iron Man* the comic and the movie—I bet you we do better than that. And thanks to everyone who's supporting *The Kurosagi Corpse Delivery Service*—see you in January 2009 for Volume 8!

## YOUR BODY IS THEIR BUSINESS!

Collecting can take over a fan's life . . . what if it takes over their *death* as well? Zombie robot otaku and plastic surgery disasters are only the latest faces of horror as Kurosagi continues their eternal struggle to turn corpses into cash! But when Karatsu falls into a bizarre trap set for him by the sinister Shirosagi pair, can the rest of the gang save him . . . or even themselves?

the KUROSAKI ~~corpse~~ delivery service

## 黒鷲死体宅配便

eiw dōraku 大塚英志 housei pane zaki 山崎峰水



darkhorse.com

## STAFF D



## Embalming

【エンバーミング】: 死体修復

## STAFF E



## Channeling

【チャネリング】: 宇宙人と交信

## STAFF E'



## Puppet

【マペット】: 宇宙人が操縦

お届け物は死体です。